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Gilbert Cerat

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By James Murelich

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Union of FSA Workers, explained to the McGill students that since September 1976, the FSA has refused to submit client registry cards. Due to the FSA's refusal, the provincial government demanded only statistics that did not identify the client. However, Ville Marie persisted in its request for an efficient register. According to Conroy, "Threats of withholding paychecks and suspensions," was the outcome of the FSA's refusal to comply.

"The whole matter came to a head a little over a week ago", Conroy explained, when the FSA refused to hand over the data and the workers received a verbal reprimand. Conroy pointed out that the Centre procedure is to fire personnel after two verbal warnings followed by a third in writing.

Following this "verbal warning" of March 2nd, an agreement was reached between the workers and management which, according to Conroy, "Bought time...for the Human Rights Commission to

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as pyramid power and astrology. In one example 10 leading psychics were tested and proved to be no more successful in their predictions than 10 randomly chosen college students.

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dies, Gordon stated, there is about one chance in maybe 10 billion that telepathy or ESP exists. Gordon does not deny that these phenomena may exist, but he has yet to see one stand up against controlled scientific testing.



Kpho Thoeabale (left) a 16-year-old student from Soweto Township, and ANC member Kate Molale.

Carla Leshe

Slavery the state of Blacks in SA

By Michael Lewis

Insisting that she had had "to flee the country due to pressure", 16-year-old student Kpho Thoeabale from Soweto Township near Johannesburg declared that the South African police had fired on blacks "without warning" during the events last June.

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Molale said that the present plight of the African in South Africa bordered on "conditions of slavery". Concentrating on the Government's meticulous system of Pass Laws whereby every African is required to carry a sort of passport, Molale recounted many examples of indiscriminate arrest. If caught without a passbook, she said, the police often did not have "the decency to inform the next of kin".

Thoeabale, who was actively involved in the Soweto rising, reminded listeners that "many six- and seven-year-olds

were now in prison". She attributed the massacre of 16 June to the demand by the Government that courses in Soweto schools be conducted in the Afrikaans language. In her words, "Afrikaans is the language of our oppressors and the language of the Government".

Arrested for her participation in the riots, Thoeabale claimed that she had been "beaten and tortured" by the police.

As of now, Africans are not yet enfranchised and it is illegal for them to participate directly in the democratic process. Rather they have had to rely on the patronage of political parties in opposition to the present Nationalist Government of John Vorster.

Foremost of these parties is the Progressive Party which considers itself a reliable alternative to the ultra-apartheid views of Vorster. In Molale's

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Urban Issues

By Marc Cassini



A city of fragrance

MCM city councillor Paul Cliche has urged the provincial government to force the city to clean up air pollution from its three incinerators. Cliche has stated that Montreal's incinerators violate provincial air pollution norms as well as the MUC's anti-pollution regulations.

MUC figures show that the Dickson plant in Maisonneuve ward and the Royalmount plant in TMR pour about 33 pounds of soot into the air for every ton of garbage they burn.

Olympics on wheels

According to transport specialist Douglas Fullerton, planned extensions to Montreal's subway system "will not only be disastrously costly, but will provide poor answers to Montreal's transit problems." Indicting Mayor Drapeau's decision-making process and describing the MUOTC as excessively centralized and autocratic, Fullerton said that those in power in Montreal intend to extend the Metro at all costs and in the face of common sense.

Based on 1975 MUC capital expenditure forecasts, Fullerton stated that a minimum of \$1.3 billion will be required to complete subway extensions. "If work on lines 2 and 5 were to be resumed as originally planned, the total annual current deficit would exceed \$200 million by 1980 and \$500 million by 1985.

Fullerton called on the municipal administration to make all facts, assumptions, calculations and projections about the Metro public.

Construction on lines 2 and 5 was frozen last May by the Liberal government and Fullerton urged a continuation of the freeze, calling for a six-month study of subway extension feasibility.

Redpath evades taxes: bittersweet

Redpath Industries Ltd. has been accused of evading

payment of \$3 million in income taxes to the federal government. Redpath could be condemned to pay up to double the amount of the taxes ruled to have been evaded. The Income Tax Act also provides for possible imprisonment and fines.

In addition to its sugar activities in Montreal, Redpath is engaged in the production of building products, table wines, and agricultural goods and, last but not least, Redpath donated an undergraduate library to McGill in 1965.

When the wolves cry "wolf"

Yvon Lamarre, city executive chairman, hopes that the Quebec government will recognize the immensity of Montreal's housing problem by lifting its moratorium on public housing projects in the city. The moratorium has suspended Montreal's plans for 1800 units, though work can proceed on 800 units approved last year and 500 units approved in preceding years but not yet built.

Lamarre also hopes that Municipal Affairs Minister Guy Tardif, "who is still rather new on the job," will understand the scope of the problem.

The city last year sought provincial approval for 2600 public housing units. The former Liberal government approved 800 units and indicated approval in principle for the remaining 1800.

Village to become residential

Minister of Sport Claude Charron has pointed out that the final acceptance of the Marsan Report, which calls for the transformation of the Olympic Village into a residential complex, will depend upon whether middle or "more modest" income earners will be able to afford to live in the Village. Charron adds that "close collaboration" between the federal and provincial governments as well as the city will be necessitated if the report is adopted.

today

Women's Union:

A person from the Women's Self-Help Center will discuss the issue of contraception. Special emphasis will be placed on male dominance in the technological development of contraceptives. All welcome to attend the talk at 1:00 pm at the Women's Union (425 Union Bldg.).

McGill Badminton Club:

Meeting today in room G20 Currie Gym, 7:30 pm for all club members, to discuss next weeks tournament and elect new club Executive. Please come!

English Literature Association: Essay Workshop No. 2: "Basic Structure of the Essay", at 1 pm in ELA (Arts B-20).

Attention graduating students: There are only 6 days left to have your graduation photos taken. Photos must be taken at Van Dyck & Meyers Studios located at 1121 Ste. Catherine St., just west of Peel. Yearbooks may be purchased directly from Van Dyck & Meyers or at the Union Box Office. For further information call Old McGill '77 at 392-8990.

Eat for Soviet Jewry:

A bake sale today 11 am — 2 pm at the Student Union Bldg. to raise money in order to send books to Soviet Jewry. Great chazirai: cakes, cookies, squares.

Armenian Club:

There will be office hours 12—2 pm at Union 416. Feel free to come. Concordia Armenian Club invites everyone to attend its cultural party, which will

include a short movie, a live band. Armenian food, etc., at H651, 6:30 pm. For more info call Nayiri at 684-8294 or Raffy at 270-3633.

Fine Art class:

Morrice Hall Rm. 107 6—8 pm. Model and material provided. Instr. Ahmed Yar Khan.

Term Paper Workshop:

Methods of term paper research will be covered along with hints on how to write your paper. 3 pm at the Redpath Undergraduate Library, Info desk. Further info: 392-6776, Reference Department.

McGill Film Society:

Free Film shorts in the Union Pub today from 1 to 3 pm. Bring your lunch.

Flipped-out?:

Depressed? Panel discussion on depression in Arts 270, 1—3 pm. Presented by the Student Christian Movement, Yellow Door. Free. Info: 392-4947.

Don't be an April fool:

Last day to request a room in the University Centre for a liquor-serving event in April. Forms available in Union 105.

Music Faculty concerts:

1) LOUISE BOURBEAU, mezzo-soprano, student of Betty Doroschuk, accompanied by Carl Urquhart, pianist. Zigeunerlieder by Brahms. JANETTE KWAN, piano, student of Elizabeth Dawson. Sonata Op. 53 "Waldstein" by Beethoven. ELIZABETH EKHOLM, soprano, student of Betty Doroschuk, accompanied by Octavio La Fourcade, guitar. Spanish Folk Songs arranged by F.G. Lorca. 4 pm — free. Recital Room C209, 555 Sherbrooke West, information: 392-8224. 2) BAROQUE ENSEMBLES, Mary Cyr, director. Music for voices & viols from England and Spain, 8:30 pm — free. Recital Room C209, 555 Sherbrooke West. 3) MIXED CHAMBER ENSEMBLES, direction: Tom Plaunt and Paul Rosenthal. Works by Debussy, Dvorak, Brahms. 8:30 pm — free. Pollack Concert Hall, 555 Sherbrooke West.



In case anyone didn't know, yesterday was International Women's Day. This is the way most women chose to celebrate the occasion at McGill.

McGill Players — Players' Theatre:

Today through Sunday the 13th, the McGill Players will present FOR BETTER OR WORSE, an evening of three one-act plays united in a common domestic theme, including TWENTY SEVEN WAGONS FULL OF COTTON by Tennessee Williams, A SLIGHT ACHE by Harold Pinter, and A.R. Gurney's THE GOLDEN FLEECE. Tickets are \$3.00 general admission and \$1.50 for senior citizens and students. Curtain time is 8 pm; call 392-8926 or 392-8989 for reservations.

McGill Outing Club:

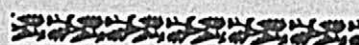
Open Meeting tonight at 7:30 in the Union Ballroom to officially open nominations for next year's executive. We expect you to be there!

McGill Psychology Students' Association:

We are holding a meeting today in S34 at 4:30 pm. All welcome.

ONLY 9
ISSUES LEFT

ONLY 12 DAYS
UNTIL SPRING



Social services . . .

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complete its study". Management agreed that clients could refuse to provide personally identifying information and the workers agreed to fill in the cards of those clients who were willing to do so. This agreement, Conroy pointed out, is only temporary.

The FSA sent a telegram to the PQ Minister of Social Affairs, Denis Lazure. Conroy noted that Lazure replied that the government was "extremely concerned" over the issue and would enact a study into the matter upon receipt of further information.

Dr. Katz, Director of the School of Social Work, responded to student criticism of the staff for not taking a stronger position. Katz claimed that some of them had seen "the issue of privacy as part of a larger problem which is part of the dilemma at Ville Marie". He noted that perhaps the usage of names could be beneficial in family planning. Katz continued, however, that the real problem seems to be a "lack of confidence in the management that is taking a purely legalistic approach to the whole problem". He added that "once again we have evidence of management behaving



Julian Kolbalev

in such a way that generates and will continue to generate, suspicion".

Part of the reasoning of the staff, he concluded, was that "our position in the past has been critical" and that he now felt "that we ought to find ways to be more helpful to the system".

In the lively discussion period afterwards, one professor stated that many of the professors would probably vote differently now on the issue. He noted that if the students vote to support the workers at Ville Marie, the staff should back them up all the way.

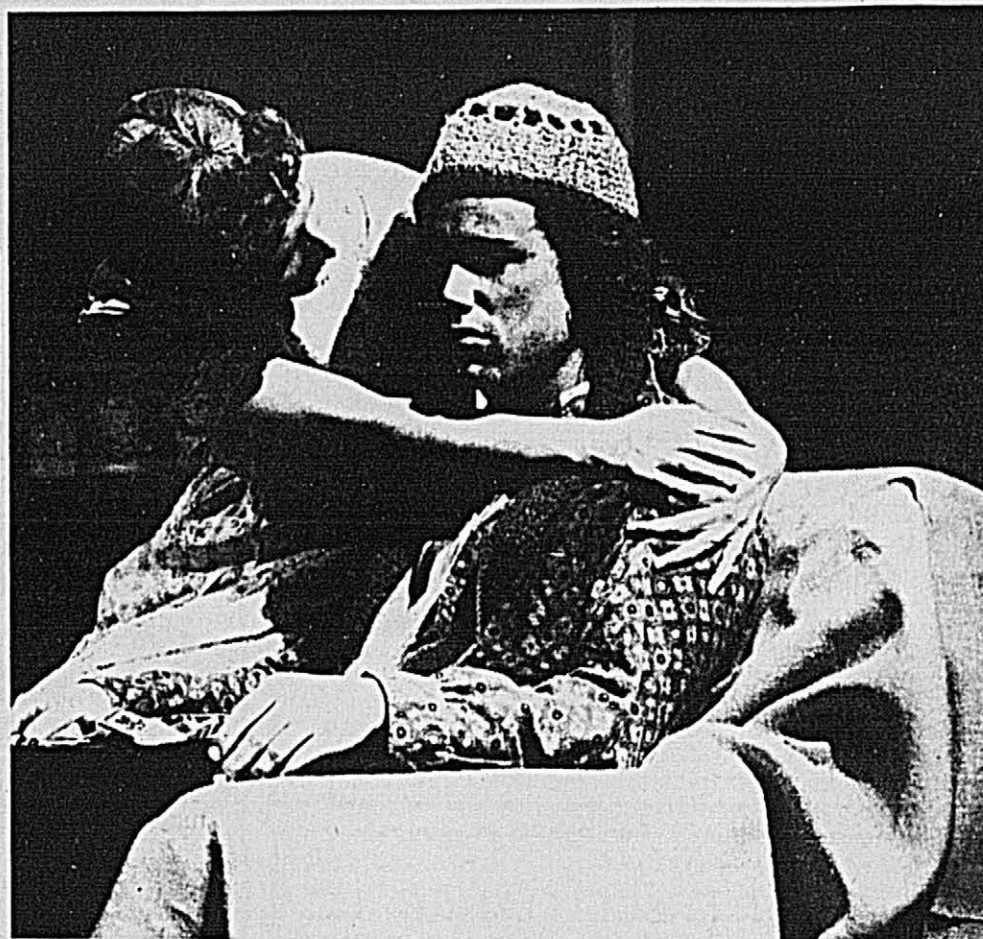
Annie Kneller, a student at the School of Social Work, proposed the motion which was passed unanimously by the students jammed into the first floor lounge, supporting Ville Marie staff in their dispute with management.

South Africa . . .

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opinion, however, Vorster's opposition in Parliament "think they are the black people's parents." Charging the Progressive Party with paternalism, she said that "they say they will give the Black people the vote and the vote only".

The Weekly



photos by Eva Friede

Suzanne Coucette and Cary Goldweber in Tennessee Williams' *Twenty-seven Wagons Full of Cotton* (left); Allison Rowley and Nick Wright in Harold Pinter's *A Slight Ache* (above); and Madora Thompson in A.R. Gurney's *The Golden Fleece*. (below).

Players' Theatre: For Better or Worse

by Faith Backus

"For Better or Worse" conjures up all kinds of matrimonial images, from a happy honeymoon on a tropical island to dirty socks and curlers first thing in the morning. Actually, in this instance it is the title of the latest McGill Players' presentation, a collection of three one-act plays

coordinated by Mary T. O'Connor. All three plays deal with themes of marriage, love and relationships between men and women. But there the similarities end for, like marriage, the productions range in success from much better to much worse.

Twenty-seven Wagons Full of Cotton, one of Tennessee Williams' lesser known works, was the first presentation. In choosing the play, director Suzanne Coucette is confronted with several obstacles inherent in staging a Williams' play on an amateur, or even professional level. Firstly, Williams invariably demands a high level of dramatic ability in the actors, for he deals with problems and themes of a serious and often tragic nature. *Twenty-seven Wagons Full of Cotton* is no exception; the plot involves a man's trading access to his wife's bed for business for his cotton gin trade, all on the "good neighbor policy".

The other major difficulty to contend with is the setting: pre-World War II in the deep South. Not only is the southern drawl foreign to most McGill students, but the attitudes, social customs and mores of that world are alien, and difficult to understand and convincingly portray. The three main characters, Jake and Flora Melghan (Leslie Simmerman and Maria Ciccaglione) and Silva Vacarro (Cary Goldweber), deal admirably with these problems, though hardly flawlessly. The attempts at southern drawls began with noticeable lapses into Canadian accents but became more and more authentic as the action progressed.

Dramatically, none of the actors completely fulfilled the potential of their roles, but all had moments of deep expression and poignancy. Maria Ciccaglione had the most demanding

role and deserves credit for maintaining the character of a weak, whining, giggling southern lady without lapsing into excessive insipidness. However, there was an occasional tendency towards monotony in all the characters.

Suzanne Coucette gave the play adequate direction, though it often lacked movement. The overly long breaks between scenes, accompanied by a bland rendition of a bluesy, mellow Gershwin prelude, served mainly to break the flow of an already andante performance.

The second production, *A Slight Ache* by Harold Pinter, was the "curlers in the morning" part of the evening. Although there was potential for almost simultaneous comedy and tragedy, deep empathy from the audience, and clear interaction between the actors, the production failed on all counts.

The playwright presents an aging ancient, decrepit matchseller into their home for unexplained reasons. The relationships between the three characters remained cloudy; we snatch tangible possibilities for their behaviour here and there but the essence of the play eludes us. Pinter's "message" was lost or buried somewhere in the long monologues by Edward (Stephen Kelley) and Flora (Allison Rowley).

While both roles offered the opportunity for great creativity on the part of the actors as they bare their souls to the mute matchseller, neither Kelley nor Rowley presented anything more than monotonous monologues. The action is slow; the stream of consciousness in which the passages are written is, at best, a trickle. Despite his lack of dialogue, Nick Wright as the matchseller held our attention for the duration of the piece.

The production was not entirely without strong points. O'Connor effectively uses parallel imagery

between Edward and the matchseller to illuminate their relationship.

Rowley and Kelley both have instances, such as when trying to drown a wasp in a dish of marmalade, when they fulfill Pinter's intention of illustrating absurd examples of day-to-day living.

In "For Better or Worse", unlike in marriage, the honeymoon came at the end of the evening. *The Golden Fleece*, by A.R. Gurney, was a witty, brisk, novel play parodying the myth of Jason and Medea, Bill (Kelr Cutler) and Betty (Madora Thompson) are in the middle of the breakup of their best friends', Jason and Medea's marriage.

As Betty or Bill respectively go off to talk to Medea or Jason we nearly witness the breakup of their own marriage. The audience is completely included in the performance, to the extent that various "members" ask questions of the actors, and they, in return, address us almost personally.

Director Brian Wilson manipulates the two characters extremely well, and turns a marital quarrel into a universal expression of male-female relationships. The action does not lag once, and the clarity of this potentially confusing play is remarkable.

Cutler's and Thompson's dynamic performances alternately highlight the evening. Cutler's description ("for the men only—I wish you ladies would leave") of his visit to Jason's motel room, which is equipped with a buxom blonde, is funny and believable; Thompson's appeal to the women of the audience ("you ladies all know what I'm talking about") for compassion is moving yet comical. Cutler's use of movements and actions was clever; Thompson's facial expressions were especially effective.

Sets for "For Better or Worse" were designed by Claire Hopkinson. It is quite an accomplishment to design one set appropriate for use in three very different plays.



The Weekly Producers

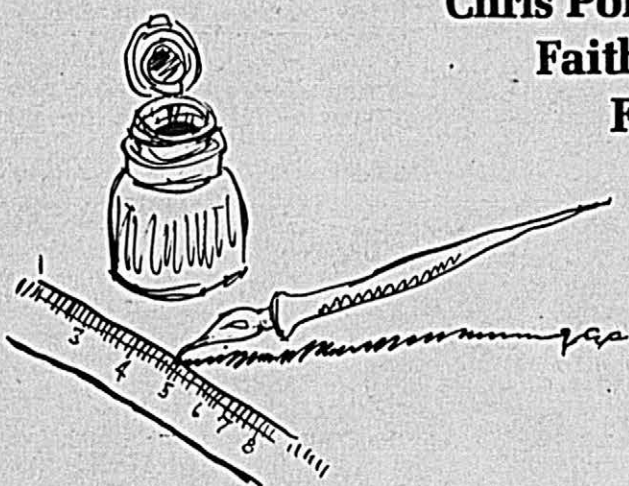
Maggie Gosselin

Chris Pomiecko

Faith Backus

Frank Funaro

Barbara Glover



classifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements—\$3.00, maximum 20 words, 15 cents per word; all other—\$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organization).

HOUSING

SUBLET 2½ UNFURNISHED APT., wide balcony, Hutchison St. Rent \$165/month; lease ends Sept. 1977. Call 845-4897 after 6 pm.

VAN & DRIVER AVAILABLE for light moving. Reasonable rates. Prompt, efficient, friendly. Other adjectives available on request. Phone Alan, 278-0900.

1½ - 2½ APT. TO RENT, furnished, less than 5 min. from McGill. Apply 830 Prince Arthur W., No. 5. Phone 843-5339 or 843-3594 after 6 pm.

RESPONSIBLE COUPLE wants sublet—July, August. 688-2871.

SUBLET: 1½ clean, furnished. May 1st—Sept. 1st. Semi-basement, 15 minute walk to library. \$135, everything included. Phone 935-2655.

FLAT TO SHARE in NDG. Large, quiet, bright room. \$82.50/month. 484-1542 or 481-5065.

SUNNY 4½ to sublet May 1 - Sept. 1. Durocher, close to gym. Call anytime, 284-8395.

APT. TO SUBLET, June, July, Aug. with option to renew. 7½ rooms, \$320/mo. Pine / Durocher. Phone: 844-6762.

6 ROOM APT. to sublet from May. Furnished, utilities paid; clean, spacious, bright. 15 min. walk from McGill. 937-9896.

LARGE 4½ to sublet April 1st to Sept. 1st. Furnished if desired. 5 min. from McGill. Meg or Louise 849-1379, 849-2758.

LOST

Reward \$100 for return of WOMAN'S WATCH lost in Leacock or Arts Building. Great sentimental value. Please call evenings, 739-7907.

FOR SALE

DATSUN '72, Deluxe, golden, 2 doors, slight body damage, motor in excellent condition (26500 mileage); only for \$535. Call 849-0729 evenings.

One full-size SOFA BED - brand new. Must sell, \$200. Call Mark after 8 pm, 849-2919.

CAR STEREO with 8-Track. "Supertuner"—Pioneer's best! Better than many home stereos; brand new—never used. Cost over \$200, sell \$125. 844-4894.

JOBS

QUEBEC CAMPING ASSOCIATION Conference for staff and potential staff: March 25-26, Airport Hilton. Students, meet fifty camp directors! Details 489-1541.

FOREIGN EMPLOYMENT - Over 50 countries now hiring. All occupations. Excellent income, transportation paid plus many other incentives. Send \$4.00 for a complete up to date list of international companies who are currently hiring. Refundable if not entirely satisfied. Don't miss this exciting and lucrative opportunity. Imperial World Service, Box 296, Snowdon P.O., Montreal.

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M.S.E.A. SUPER DISCO DANCE

Saturday, March 12

Admission: \$1.50 with 1 Free Beer
8:00 pm Union Cafeteria

Compliments of **O'Keefe**

Interested in the Graduate Faculty of Environmental Studies York University?

Professor Alex Murray

Will be available in Montreal on Thursday and Friday, March 10th and 11th for discussion. Call him c/o The Windsor Hotel, 866-9611. Or write for information to the Faculty, c/o York University, 4700 Keele Street, Downsview, Ontario, M3J 2R2.



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Cavendish Mall, Cote St. Luc	482-8290

Judaic Institute for Passover THE LAWS & CUSTOMS OF PASSOVER

If you want to know the real feeling of Passover and know how to conduct a Seder, come and join us.
Mondays & Wednesdays, (March 9 - 21)
5:30-6:30 PM

Info: Ask for Zusha 842-6616

Chabad House 3429 Peel St.

Is There A Life After Birth—An Anthology of the Blues

TODAY, 1:00 - 3:00; Arts 270

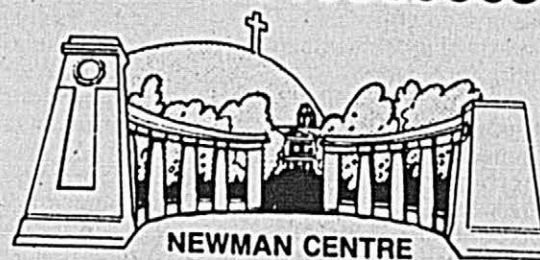
"I've been down so long..." panel discussion on depression with Dr. Luis Vacaflor, Dept. of Psychiatry, Mtl. General Hospital; Dr. Constantine Benierakis, Allan Memorial Institute; Mrs. Adrienne Price, McGill Counselling Centre.

Thurs. March 10, 7:30 - 10:00 pm; Leacock 12

"Ain't nobody got the blues like me" Music, film and discussion on depression with Montreal folk-singer Penny Lang and Tom Furlong, Professor of psychiatric nursing.

All welcome Free

sponsored by the Student Christian Movement in McGill-Yellow Door Anglican Chaplaincy
For more information call 392-4947



NEWMAN CENTRE

PRAYER SERIES

Four-week series
of directed discussions

Topics:

Mar. 9 - Why Pray?

Mar. 16 - Kinds of Prayer

Mar. 23 - Personal Prayer

Mar. 30 - Development of Prayer Life

Animated by Sister Beverley Watling

6:30 pm at the Newman Centre

3484 Peel Street 392-6711

Coffee and sandwiches available.

Art on View: Les Levine At the Vehicule

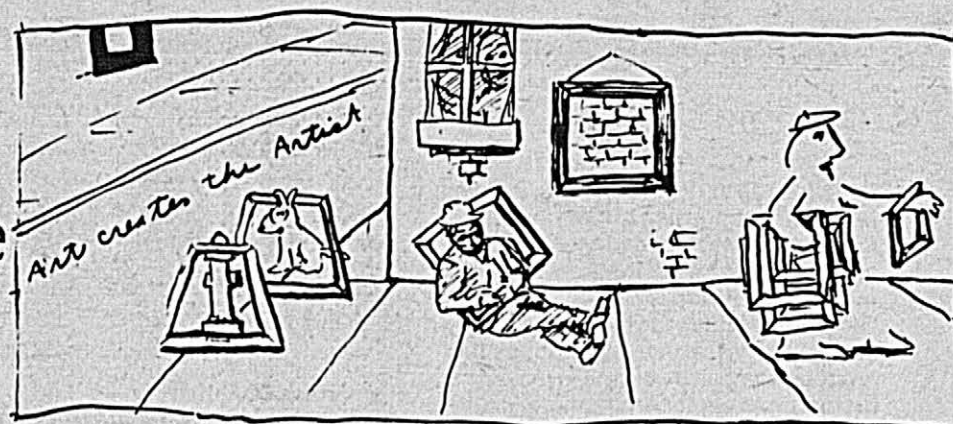
by Mitchell Alguis

Les Levine has been one of the more protean figures within the protean progression of recent art. His eclectic output has succeeded in being consistently outrageous in an art world where outrage was the expected. Levine's novelty has been his devotion to a belief that art can serve a social cause, his outrage has been a consistency of iconoclastic truth. Like all good art of the past century, Levine's art is about art; and from this firm base, Levine explores and often exposes art's multifarious functions as metaphor and monolith.

In the mid-sixties Levine was one of the first visual artists to experiment with video. Later in that decade he found himself to be a pioneer of conceptual art. Levine has produced technological art, disposable art, process art, environmental art, systems art, contextual art, etc. It is difficult to think of a major 'ism' (note that recently 'art' has replaced 'ism' in labeling styles) of the last fifteen years in which he has not seriously dabbled. Presently he is represented in New York by the M.L. D'Arc Gallery, a recently conceived concern dedicated to "post-minimal" art defined by the rejection of the art object *sensu stricto* as the locus of an aesthetic experience. Post-minimal art is, at the least, a more ambiguous and diffuse form of conceptual art. Yet, at the same time, it is more concrete as its facture becomes superficially similar to that of poetry and / or journalism. Perhaps it is conceptual mannerism. Most recent art has been a mannerist reinvestigation of styles left abandoned in the wake of the neo-manifesto of the sixties and early seventies.)

Yet, as Levine's work accumulates, patterns begin to emerge, and what has appeared as inspired trashing in the past begins to assemble itself into definite stylistic modes. Levine has always been fascinated with mass media. But his definition of mass media has been insightfully broad. In England, in the early fifties, Richard Hamilton realised the use of low-brow popular culture media as a resource for the fabrication of high-brow culture. Ephemera into artifact. This exploration was continued in the United States (which is to mass culture what Saudi Arabia is to oil) during the early sixties, under the label of "Pop-Art".

Levine has extended the definition of mass media to include practically anything capable of unlimited reproduction. The pop artists utilized the mass produced image as both a source of a new vision and a vocabulary by which the high-brow could be popularized. Levine's use of mass media is structurally similar but his goals are more ambiguous. Concordant with art's move beyond the object via Marcel Duchamp's dadaist essays to the absurd, Levine sought to take Duchamp's urinal out of the museum and put it back into the rest rooms of the world where we all could now enjoy it. John Perreault has noted that "Levine's materials are directly derived from his



(our) everyday life, ... unlike Duchamp, he is not arcane".

At the service of this vision he was one of the first artists to embrace technology. (Witness this entry from the report published in connection with the epic Art and Technology Program initiated by the Los Angeles County Museum of Art in 1967: "Les Levine was one of the few nationally known artists to contact us with an unsolicited proposal.") He could create art which was inexpensive, available and disposable. One group of objects made of vacuum-formed plastic were sold by Bloomingdale's, New York's trendy purveyor of chic. The possibilities for conjecture on this act, particularly with respect to the role of the art gallery, are endless. (I hear contextual art, whatever that may be, is the latest thing.)

Last year, in New York, Mr. Levine again flipped the situation over, creating "a complete line of clothing for men and women which he calls **Federal Fashions**. These clothes bear the emblem: What Can The Federal Government Do For You? Four life-sized mannequins, dressed in Les Levine's **Federal Fashions** will repeat (these same words) 76 billion times during the exhibition. "The clothes, and bolts of the fabric from which they were made, were tacked to the walls and labelled "minimal art", "primary structure", "conceptual art", "shaped canvas", etc. Levine now gives us the art gallery as department store (as museum). It is clear that things are getting quite foggy.

Levine is a Canadian citizen, and possibly the only Canadian artist ever to be denied government funds. The

"Federal..." work was a proposal for a federal building in Ottawa. Although initially approved, funding was later withdrawn along with the specious excuse that Levine did not spend enough of his life inside the borders. The paternalism of the Canadian government has done more to destroy the advanced art in Canada than is recognized. Through indiscriminate and unequal distribution of funding, much Canadian art has been elevated in price and status far beyond the level of its achievement. There are two ways to control the flow of new ideas: suppress them, or support them rendering them no more threatening than Kiss records bought by Dad's bucks. If the government stopped funding the visual arts, prices would decline, and good art, for people, could be made. But this deserves an article in itself; Levine's work has made the point clear.

Les Levine cultivated a reputation as the bad boy of contemporary art, constantly going against the grain, anticipating art movements and questioning their validity even before they come into being. His art is often coined as anti-art; dadaist pranks. This view is incorrect. Anti-artists may have amused over the importance of the art object, but the one indefatigable article of faith was the artist himself. The artist was the privileged person who had the right to call the result of his actions art. Levine reverses this structure; art now makes the artist. The artist becomes a kind of medium, a middle man through which art comes into existence. Note Levine's statement: "What I am trying to point out is that art is a locked-in system at

this stage, so much so that it doesn't need to be done because all locked-in systems prechoise themselves. From now on you don't have to make art because art will make itself."

This is a declaration of independence. It establishes a framework for the artist which relieves the artist of formalist pressures, leaving him free to work on other levels. Levine is now free to address himself to the concerns of society and the soul. No longer having to be an "artist", this functionary can be a social critic or spiritualist. Levine chooses to be both, with eclectic elan, and unequal success.

Levine is at his best when he is as his most political. This point is almost embarrassingly evident in the Vehicule show (61 St. Catherine St. W., until March 17). The major piece in the show entitled **During the First Moment Of Your Death: Remember**, is a "media installation" occupying the entire front room of the gallery. A large square of aluminum foil is laid out on the floor. Upon the square candles are placed at intervals of about a foot, and these provide the only lighting. A cord, with cloths suspended from it traverses the square from one corner of the room to the other. Beneath the cloths are placed plastic buckets. Within the square are several more candles, rectangles of aluminum foil and plates of food.

Levine's monotone drones relentlessly from a pair of speakers. Stylistically the piece is Levine at his most metaphysically maudlin. The candles, cloths, tepid recorded text and piled plates are emerging as useful warning signs to the gallery-goer.

These pieces are boring. (I must admit that I left in the middle of the performance; I am not a martyr and gave up feeling pangs of incomprehension a while back. If a piece is worth the trouble of understanding you know it in your gut.) One word to the viewer of media installations: It is not necessary to sit through the speechy tapes which are often a part of the work. They are always repetitious, three sentences can give you a good idea of the artist's point. This is deliberate. The works are not

continued on page eight...

Everything You Always Wanted to Know About Frankenstein...



by Chris Pomlecko

Did you know that Bette Davis was slated to play in the 1931 Frankenstein movie?

Did you know that Batman gave Mary Shelley the idea for writing Frankenstein?

Well, if you didn't know and if you care at all, the material between these two facts will fascinate you.

In **The Frankenstein Legend**, ardent fan Don Glut traces the history of the monster from Mary Shelley's creation to the Monsters, treating aspects of Frankie in print, on stage, on the screen, on radio, television, comics and advertising. But he never really tells us why he did this. What does it all mean? The question remains 372 pages after reading the introduction by Forrest J. Ackerman, publisher of the periodical, **Famous Monsters of Filmland**.

The earlier chapters are more thorough and conceptual. Glut's analysis of what caused Mary Shelley to write the book is perceptive and interesting. His information on the influences of early silent movies on the classic 1931 Frankenstein is well-researched and plausible. And his slow and careful dissection of the movie itself and its effects on society is

superb.

But after that, the book becomes a collection of titles and synopses, truly all-encompassing but not especially significant. Skimming through the various treatments of Frankenstein in various media is at times hilarious: "The mad scientist, who had been working on his own version of the Frankenstein Monster, hired Fanny Hill as a charwoman. Why Fanny Hill was cleaning the laboratory, she accidentally turned on the switch which brought the Monster to life..." and often intriguing, **"Memento (1968)**, an underground film made by Philippe Brodier in France, commented on life by combining such diverse images as Julian Beck, General Westmoreland, North Vietnamese children, Che, and the Aurora model of the Frankenstein Monster." But all these facts leading nowhere is very unsatisfying.

Even though it is inevitably pointless, most of the information is interesting enough in itself to make the Frankenstein Legend good escapist reading for a Montreal winter. Read it and draw your own conclusions.

Music

From the Stage...

Fiddler's Green

by Mary Lynn Fiske

It was like this: last Friday and Saturday nights, March 4th and 5th, the Friends of Fiddler's Green entertained McGill audiences in the Douglas Hall residence, high up on University Street. The group consisted of five Scots and Brits and a Jewish fellow who spend "much of their time running a Toronto Coffee House called Fiddler's Green." And they sang ballads, sea chanteys, folk and political songs. Between the six of them they played the penny whistle, Jew's harp, concertina, accordion, mandolin and guitar.

Incredibly, these musicians have other jobs: Alistair is a teacher, Jim and Ian work in a lab, David is an actor, Tom (the big clown) makes instruments (including two mandolins the group used), and I don't know what Grit does. In any case they are not professional musicians, and do not read music—they just love to perform and play together. They possess versatile talents: for instance the handbills circulated around campus last week showed them in a mummer's play. Friday night Alistair and Jim performed a Morris dance (a non-tactile but very coy dance) flourishing paper napkins for lack of kerchiefs.

Fiddler's Green showed fine

balladeering style, especially Jim, who captured a chant-like effect when singing acapell. Songs included many on the "lost love" theme, a few Ewan McColl selections, one of which has "Waltzing Matilda" for a basis (a strong anti-war song), as well as various other raucous and bawdy songs, even including an explanation of the behaviour of dogs when they meet. An interesting piece was performed about do you do when you're young and white and Jewish etc. was performed by Grit.

David gave a humorous monologue of the Battle of 'Astings, about 'ow 'Arold ended up "with an eye full of arrows, on 'is 'orse, with 'awk in 'is 'and".

When they come on it is like six clowns sitting in a row—completely irresponsible and always busy: they play pranks while only one is singing, or do running commentaries on the song's progress and tell off-colour jokes. They captivate their audience entirely. Tom, the portly clown, is very much the spokesman but each gets his moment. The music was great especially the dance tunes, which Tom said "showed no sense of rhythm" and David corrected him by saying they were merely "subtle and complex".

At half time the usual delicacies were served and the audience was recalled shortly after by an indignant whistle from Tom to a very long, very fun second set: the show began at 9 and ended at 12.

Fiddler's Green combines the competence of near professionals with all the freshness of amateurs. It was an exceptionally fun show from a group who just dropped by for the weekend and must be back at work on Monday morning.

And All That Jazz

by James Murelich

Last Wednesday night bore witness to a provocative concert by the renowned American saxophonist, Anthony Braxton, at the Montreal Museum of Fine Arts. Braxton performed completely alone for close to two hours save for only a short break midway through the performance. His music was original both in conception and execution, laying down a barrage of visual imagery and exploring musical regions seldom attempted by most musicians.

His music was imaginatively conceived in its schematic structure giving rise to veritable flights of fancy. Braxton employed a wide variety of sounds, from deep droning screeches and staccato bursts to tranquil notes floating across the attentive audience. A perfect example was in his last number where Braxton's playing conveyed the rhythmic ticking of a clock proceeding from high notes gradually to deeper notes at a quickening pace. As the rhythm progressed Braxton would leave the clock-like music for rapid forays into contradictory themes, only to return to the original rhythm once again which seemed to have never been interrupted. The creation of themes and imagery in his music easily leads one into introspection throughout the concert. The quality of Braxton's music requires attention and concentration on the part of the listener.

Yet his music also portrayed disarmingly simple themes of beauty in the form of ballad-like pieces that acquired a unique sense of serenity through the solo sound of the sax. At times his music was so deeply spiritual that one could only marvel at his creativity.

In summary, all those who were fortunate or wise enough to attend were treated to a performance by one of the best experimental jazz musicians around today.

Also, last week, Jane Fair and her "Toronto boys" were in town for a four-day stint at the Rising Sun. She also performed at Gertrude's at McGill Wednesday night, though, unfortunately, this received only last-minute advertising.

Fair has been into jazz for about five years now and has been in Toronto for less than a year, having previously lived in Montreal and studied at McGill. Fair told the Weekly that she had left Montreal because nothing was happening here musically, "there was just no room for growth". In Toronto she has played with a wide variety of musicians and headed different groups as well.

Her music is essentially built around melodies, with the melody providing a base from which the different instruments move out front. While the first set did not really go anywhere musically and seemed

rather self-conscious, the second set provided a complete turn-around. Fair displayed fine virtuoso form on the alto sax and flute. She was particularly adept at quick musical flights built around basic tunes. Her music was of the fine rocking jazz variety.

Her back-up group consisted of Frank Falco on electric piano, David Pilch on contra-bass, and Pat McLaren on drums. Fair described them as being "as good as any musicians in New York". Of special interest was bassist David Pilch who, during the second set, finally let loose and displayed fine virtuosity.

If anything is to be criticized about this group it is the electric piano. Not the pianist, but the electric piano itself. For a two-hour show it just didn't do anything at all musically. Its one tonal quality proved very unexciting, and at times even interfered with the music itself. While Falco showed that he knew his way around the keyboard, his talent was definitely hindered by his instrument.

This week in Montreal the cousin of jazz, the blues, makes its appearance at the Rising Sun. Starting last night, the 8th, Willie Dixon will be playing until Sunday the 13th. Also, the Broadway musical Porgy and Bess will be at Place Des Arts from Thursday the 10th through Saturday the 12th, with shows nightly at 8:30 and a special matinee Saturday afternoon. Tickets range from \$8 to \$15.

Genesis

by Michael Garfinkle

The concert by Genesis last Wednesday at the Forum was a very enjoyable event. That in itself is quite an achievement, for as any longtime Genesis fan knows, the band has gone through a rather vital personnel displacement in the past year. Peter Gabriel, prime mover and vocal genius, has left to work solo.

Under Gabriel's direction, the band produced amazing live performances and was named Best Live Rock Act—in the whole world by the respected Melody Maker's Readers Poll. One is now forced to reassess the band's stage show as well as their musical development in light of the absence of Peter Gabriel. The success of drummer Phil Collins' move to centre stage as lead singer and visual focus in the new Genesis lineup is debatable.

To be quite honest, I just cannot accept Phil Collins in the spot Peter Gabriel vacated. This doesn't mean that the music of their last two albums is significantly weaker, to the contrary, *A Trick of the Tail* was among my favourite albums of 1976, but I still think the band loses a good third of its entertainment ability (and probably marketability) from the loss of Gabriel's powerful presence.

Despite an enormous effort on Collins' part to entertain us by means of some clever mime and acrobatic routines, as well as some humorous patter and posing in introducing "Assault and Battery" (l'Histoire d'Harry—the Big Mac attacker), it was obvious that he was in quite a personal dilemma. This was apparent



Versatile members of "Fiddler's Green" perform in a mummer's play.

in his repeated clambering from the microphone downstage to his drum kit at an upper level. What's more, he had cymbals set up by the front microphone, and he banged away at them too often. Face it, the guy's a drummer at heart and should not be forced to carry the weight we expect from such numbers as "The Lamb Lies Down on Broadway" or any of the more rocky numbers from *Selling England by the Pound* or *Nursery Cryme*.

It seems clear to me that sooner or later, Genesis (Phil Collins, mainly) and Peter Gabriel will have to reassess their breakup; for *Wind and Wuthering* seems to lack the power of previous Genesis work, and Gabriel, while still writing brilliant songs, seems to have a misplaced backup band. Except for Robert Fripp, those musicians consist entirely of Alice Cooper's band, and the producer is the same person who has fabricated Kiss. Keeping that sort of company is hardly conducive to the kind of creativity associated with Gabriel's character.

Hopefully, the prospect of Gabriel's return will not be dismissed as wishful thinking or even negative thinking. A similar case is that of Rick Wakeman, who returned to Yes even after claiming musical differences following *Tales from Topographic Oceans*. In rock music today, artists owe it to their fans to present nothing but their best. In this case, either Gabriel and Collins should reconcile or Collins should move off into his other musical endeavour—his band Brand X, and let Gabriel again work with expert artists like Tony Banks, Steve Hackett and Michael Rutherford.

Returning to the concert itself, the band concentrated on performing and promoting *Wind and Wuthering* from which they played five or six songs. The obviously mellower tone of Collins' music shows through here and although "Blood on the Rooftops" and "The Eleventh Earl of Mar" are very pretty songs, much of the other material noticeably detracts from the brilliance of the Genesis catalogue.

The visual part of the show continued in the Genesis tradition and included two split-beam coloured lasers, one flashing down on the stage and enshrouding Collins in a sea of green. They also filled the stage with smoke and at one point two inflated bean stalks (?) sprang up on stage. In this case the visuals were more of a relief from some of the slower numbers than an enhancement of the whole.

The musicianship was, as always, first-rate. Tony Banks' keyboards were as always thoughtful and strong. Guitar wizards Steve Hackett and Mike Rutherford played adequately if not greatly inspired in this their 20th concert of the tour. It was sad hearing some of Gabriel's delicate flute solos being overblown in Hackett's electric guitar reproductions. Just-arrived jazz drummer Chester Thompson kicked out a strong rock beat to complement the schizoid Phil Collins.

Well, undoubtedly a fantastic band, and if they straighten out their difficulties we may once again be treated to "The Battle of Epping Forest", "Watcher of the Skies" and "The Lamb Lies Down on Broadway" done as only Genesis with Peter Gabriel could do them.

From the Studio... Katie Malloch: CBC's Jazzomaniac

by James Murelich

The only station which offers jazz every night to Montreal listeners is CBC-FM (95.1), which, from midnight to one, Monday to Friday, presents "That Midnight Jazz." The program itself shifts its locale from night to

Midnight Jazz".

For this is purely a labour of love. Her days begin early in the morning in preparation for her daily 4 to 6 show with Wayne Grigsby, yet she still manages to search out material to include in her weekly jazz program. Once a week she sits down in the

"Jazz is strictly gut level... I know I like something if I immediately turn to the speakers when something is playing and say to myself, wow!"

night, culminating Friday nights in the City of Montreal where it is hosted by Katie Malloch, Katie, who has been with CBC for just over a year and a half, is a die-hard jazz buff whose tastes range from Herbie Hancock and Coltrane through James Brown to vocalists Jean Carn and Billie Holiday.

In interviews with the *Weekly*, Katie recalled how a friend of hers at university had kept urging her to listen to John Coltrane, whom she had never heard of. Finally she gave in, listened to Coltrane and has been a jazz fan ever since.

"For me, jazz is the most freeing kind of music I know", she explained. "Jazz is strictly gut level... I know I like something if I immediately turn to the speakers when something is playing and say to myself, wow!" Since she started to listen to jazz about five years ago, her tastes have widened and she finds that with each new album she listens to she is turned on to another musician.

"One thing that fascinates me about jazz is its chronology," she remarked. "When I listen to a Coltrane album from '58 and then consider what most of the population was listening to in the form of popular music back then... jazz for me really seems like a subterranean gold mine".

Katie was born in Toronto but has lived in Montreal almost all of her life. Interestingly enough, she began her radio career at McGill where she graduated with a degree in Anthropology in 1973. While studying, she worked at Radio McGill, where she did reporting and worked on production and publicity. "In many ways, I enjoyed working at the radio station more than the courses I took" she said.

Three years ago she began to freelance for the CBC radio show "Our Native Land" and soon after she started to do campus reports weekly for "Sounds Unlikely", a CBC-AM radio program. Eventually in 1975 she replaced Jim Coward and became co-host along with Wayne Grigsby of "Sounds Unlikely". Following that, in early 1976, Katie began to host the Friday night segment of "That

studio with a technician and puts together a one-hour tape of the show which is sent to Toronto two weeks before airing. Everything on the show is prepared by her beforehand, from the timing of the songs and her talk to

the writing down of her opening statement. "I like to make up a script", she explained. "It helps me remember and helps the technician as well". Judging from the way she and technician Michel Bordeas worked together, she seems to be right.

Katie stated that she really enjoys the national exposure that her weekly jazz show gives her. "I get to hear from all these little towns in Ontario and you know, they don't really get to hear jazz a lot... it's a real nice feeling".

She also pointed out that she prefers the radio to television because people can listen to her show and still be free to do whatever they want. "I like to think that people are doing all kinds of things while the show is on".

So no matter what you're doing, if you start to feel the urge for a little jazz perhaps "That Midnight Jazz" might be the show for you. Who knows, there may be a subterranean gold mine waiting to be discovered.



Katie Malloch, host of CBC's "That Midnight Jazz", talking about jazz and

her show. "...Jazz for me really seems like a subterranean goldmine."

Film

McGill Film Society

March 9: **Variety Lights**. Italian with sub-titles. 8:00 L132.

March 10: **Avant Garde**. 8:00 L132.

March 11: **Women In Love**. With Alan Bates and Glenda Jackson. Dynamic Glenda in Oscar-winning performance. 7 & 9:30 L132.

March 12: **Monty Python and the Holy Grail**. 7 & 9:30.

Cinema V 5560 Sherbrooke St. Tel. 489-5559.

March 9: **Lies My Father Told Me** is an excellent Canadian film with Len Birman and Yossi Yadin. 7:00.

Monty Python and the Holy Grail Completely insane and very funny. 7:15.

The Farmer's Wife is an early Hitchcock comedy done in 1928. It's silent with sub-titles. 9:15.

Bite the Bullet is very light entertainment with Gene Hackman and James Coburn. 9:45.

March 10: **The Graduate** Dustin Hoffman's film debut. Saga of the generation gap à la '60s. 7:00.

Lies My Father Told Me. 7:15.

Champagne another great Hitchcock film from 1928. It's silent with English sub-titles. 9:15.

Silent Movie a few laughs from Mel Brooks that has no dialogue and a lot of slapstick. 9:45.

March 11: **Lies My Father Told Me**. 7:00.

Silent Movie. 7:15.

The Man Who Fell to Earth Bowie's first flick — both the film and his performance are commendable. 9:15.

Silent Movie. 9:45.

My Little Chickadee is a great classic with W.C. Fields and Mae West. 12:00 pm.

March 12: **The Missouri Breaks** Aside from the presence of Marlon Brando and Jack Nicholson, there is little else noteworthy about this film. 7:00.

Silent Movie. 7:15.

The Man Who Fell to Earth. 9:15

Silent Movie. 9:45.

My Little Chickadee. 12:00 pm.

March 13: **Charlotte's Web** Animation fun for the kiddies 4:00.

The Man Who Fell to Earth. 7:00.

The Missouri Breaks. 7:15

Silent Movie. 9:15

The Man Who Fell to Earth. 9:45.

March 14: **The Way We Were** Streisand and Redford involved in a tumultuous romance. Heavy on the glamour nostalgia.

Pat Garrett and Billy the Kid is an excellent western with James Coburn and Bob Dylan. 7:15.

The Manxman. Vintage Hitchcock from 1929. It's silent with sub-titles. 9:15.

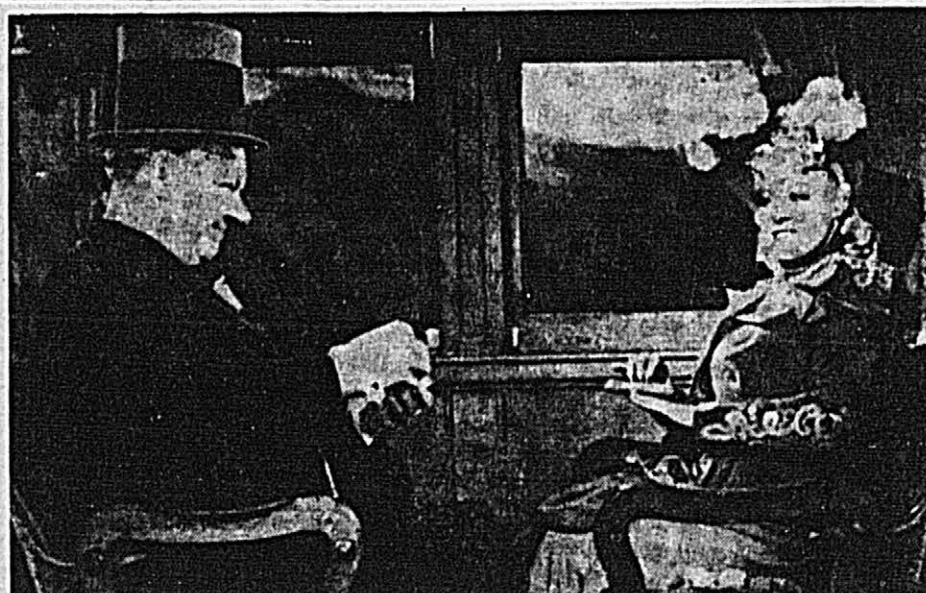
Jaws has great suspense and stunning visual effects. With Roy Scheider, Robert Shaw, and Richard Dreyfuss. The shark's a real scene-stealer. 9:45.

March 15: **Lipstick** — Margaux Hemingway's first and hopefully last film. sort of about rape 7:00.

Macbeth Roman Polanski bloody & gory adaptation of a Shakespeare classic. 7:15.

Blackmail More Hitchcock from the late twenties. 9:15.

The Devils is a superb film by Ken Russel with Vanessa Redgrave and



"Don't ever give me water again. Don't you know that fish fuck in it?"

Oliver Reed. 9:45.

Seville Festival 2155 St. Catherine Street Tel 932-1139.

March 9: **King Lear**. Excellent Russian adaptation done in 1970. 7:00.

Nosferatu is the original Dracula made in Germany in 1922. 9:30.

March 10: **La Grande Illusion** Classic Renoir anti-war film made in 1937. In French 7:30.

Walkabout. 9:45.

Children Shouldn't play with Dead Things is a little-known film and deserves to remain so. 12:00 pm.

March 11: **Sherlock Holmes' Smarter Brother** is a fair film from Gene Wilder that Mel Brooks probably could have

improved upon. 7:30.

The Producers Mel Brooks' first film — and fabulous. With Gene Wilder and Zero Mostel. 9:30.

Children Shouldn't Play with Dead Things. 12:00

March 12: **Island of the Blue Dolphins** is for the kids at 1:30 & 3:30.

Sherlock Holmes' Smarter Brother. 5:30.

The Producers. 7:30.

Alice in Wonderland Don't be deceived by the title, this is a film for mature audiences aimed at the post-pubescent crowd. At 9:45 and 12 pm.

Slipped Off the Edge

By Chris Pomlecko

In **The Edge**, Joe Dallesandro portrays a happily married wine merchant with a young son, who travels to Paris on a business trip, takes up with a prostitute (Sylvia Kristel), and slowly revives her mercenary soul. When he receives a letter telling him that his wife has died, Dallesandro falls in love with Kristel, makes love to her (as opposed to having sex), and she falls in love with him. The visible result of her love is that she starts to wear underwear; when her pimp discovers this, he beats her up, causing her to revert to a strict sex-for-cash ideology with Dallesandro, then she disappears. Dallesandro shoots himself. This description is, by the way, not the bare bones of the plot, but everything that goes on through the entire short film.

The plot of anonymous sex becoming personal, leading to the death of one character is suspiciously similar to **Last Tango in Paris**. In fact, **The Edge** is a poor man's **Tango**, but Walerian Borowczyk, the director, lacks Bertolucci's artistry, relying on very heavy-handed symbolism; and Dallesandro is no Brando. In fact, he doesn't seem to be an actor of any

sort. When utilized by Andy Warhol, Dallesandro's non-professionalism was refreshing and seemed consistent with the improvisational attitudes of the films, but in a slick opulent film like **The Edge**, Dallesandro projects as a monolith. Part of the problem may be the horrendous dubbing of the film from French to English.

Sylvia Kristel, although exquisitely beautiful, also has a very limited range, but fortunately her part requires a sort of deadened acceptance of her existence, which she non-ports quite well.

Like **Last Tango**, **The Edge** seems anti-erotic, portraying sex in an



objective, sterile way with little joy; as an act of desperation by Dallesandro after the death of his wife.

Technically the film is nearly perfect. The photography is lush and opulent, and most of the movie is visually stimulating. A few scenes are even mentally stimulating. And although I was dissatisfied by the derivative and shallow nature of **The Edge**, especially with the contrived ending, I was left with a feeling of its melancholy dignity. There's a kind of bittersweet beauty to **The Edge**, despite its many faults, which is hard to shake.

Levine . . . from page five
theatre, they do not present a story. They must function as gallery art and therefore exist temporally. Remember that we "look at" paintings and "watch" theatre or television. Post-minimal art aspires to painting and sculpture. It has its roots in the visual arts. (Thus I feel justified in writing a review without having had the good manners of sitting through the "show".)

Levine's video tapes are, however, thoroughly conceived and even, (hear say) entertaining. Artist's video has been forced to be boring for the reasons stated above. Levine's video functions simultaneously as art, editorial and entertainment. One tape in particular, "I Am An Artist", had Mr. Levine walking down the Bowery in New York City telling us of his desire to be a great artist, to create great art, and that the key to making great art is to avoid all social and political involvement, to concern yourself only with the timeless subjects. All the while he is being approached by an assortment of New York's most illustrious drunks, punks and low-lives. Levine reassures them that he means no harm, he is a great artist and does not want to get involved. We, the viewer, get very much involved, if only waiting for the "boorish" sot who has no respect for the "artist" and hauls off and slugs Levine.

Political, entertaining, and by the way good, if not great, art. Levine does survive to make four other tapes, two of which I have not seen, but the one entitled "The Last Art Student Has Been Eaten" sounds delicious. (On art education: Levine had a class of graduate students write out, 500 times, "If I graduate I will devote part of my life to removing sneaks and creeps from art education.") Go to Vehicle and see the tapes.

Counselling

Do you need someone to talk to about personal, educational, or vocational problems? If so, call and make an appointment at 392-8889.

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McGill University Senate

- One Student Senator from the Faculty of Arts
- One Student Senator from the Faculty of Science

Deadline for nominations is Monday, 21 March.

For further details, contact Malcolm Balk (CRO) at 392-8950, or leave message at the Students' Society Box Office.

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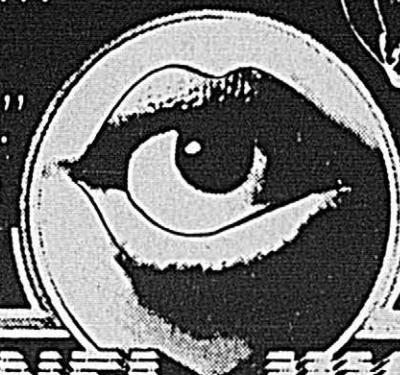
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continued from page 4

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DATE: Friday, March 11

TIME: 8:00 pm

PLACE: Leacock Building, Room 26

Admission Free

For information call 392-8909



International
Students' Association

ELECTIONS March 20, 1977

Nominations are hereby called for the following positions on the I.S.A. executive for the year 1977 / 78:

President
Vice President
Treasurer
Secretary
Public Relations Officer

Nominations should read:

"We, the undersigned members of the National Club (name of club), nominate _____ for the position of _____."

I. At least 5 signatures are needed for nominations.

Note: II. Last date for nominations is March 15, 1977.

III. Candidates must submit nominations to the I.S.A. mailbox in the Students' Society Office.

Mohammad Tahir Ali, Chief Returning Officer
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Thursday, Friday and
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Thursday, March 10th
Happy Hour 4:00 pm to 6:00 pm

RECORDED MUSIC

All Night to 12:00 pm

Friday, March 11th
Happy Hour 4:00 pm to 6:00 pm

LIVE DISCO

starting at 8:00 pm until 1:30 am
Admission: \$1.00

Saturday, March 12th
Happy Hour 4:00 pm to 6:00 pm

SOUND SHOW

By Rock and Disco Machine
Starting At 8:00 pm until 1:30 am
Admission: \$1.00

The Students' Society of McGill University



'Five year plan' produces

By Richard C. Jablonski

If you had told Dave Kassie and Jeff Sahimerdan five years ago that they would someday participate in the Canadian university basketball championships, the duo would probably have laughed in your face. Basketball in the Province of Quebec had hit a low spot, interest in Redmen athletic events was tailing off at a rapid rate, and the future was, at best, questionable. That was back in 1972-73. Of course, times have changed, and as any marginally interested student at McGill could tell you, the Redmen basketball team travelled to Halifax this past week to take part in the CIAU championships. Times have changed for Kassie and Sahimerdan as well.

Youngest starter

Five years ago, Dave and Jeff enrolled in McGill's CEGEP at the ages of sixteen and seventeen respectively. Their ages were of particular significance for the reason that Kassie was to become the youngest starter on any team in the history of McGill intercollegiate athletics.

"I went out for the team just hoping to make it," says Kassie, remembering that first year, "and then I wound up starting. Just out of high school and starting. It was a real high."

Kassie went to high school at Westmount. Across town, Sahimerdan was just finishing up at Northmount High, where he claims to have "majored in switchblades". He too would go on to start for the Redmen in his rookie year, the second youngest starter in McGill history.

"I was a starter for three years," Kassie continues the story, "and really into basketball. My third year, I averaged fourteen or fifteen points a game. These past few years have been the best though. I've gotten a lot out of Butch (Redmen Coach Staples) and a lot out of the interaction I've had with the team. These past two years have taught me that I wasn't a star. I've gained empathy for my teammates, sensitivity. When you root for everyone else, it's good for the atmosphere."

Together

From his location on a bed across the hotel room, Redmen forward Gerry Ostroff interrupted Kassie to give comment upon his two teammates.

"Dave is the guy on this team who puts things into perspective. He gives me feedback on my play, constructive criticism. Dave is an excellent guy who gives one hundred percent all the time. As for Sahimerdan, tell them Sahimerdan is a complete hack."

Ostroff's humour was not lost on Sahimerdan, whose response, for reason of content, does not appear here. However, Jeff's other impressions are of relevance to the picture of

success created by this year's Redmen.

"This is the first year that I've really enjoyed myself," says Sahimerdan of the '76-77 Redmen. "The team is together. I've enjoyed the practices because they're run well, and we've had a good schedule. After Czechoslovakia, I'm going to burn my sneakers. That will be it, the end."

Redmen Coach Staples smiles when told of Sahimerdan's remark. "He's told me that he'll get a new pair (of sneakers) if he gets into grad school here."

School means quite a bit to both players. Both are students first (Kassie in Honours Economics and Sahimerdan in Physiology) and basketball players second. Both will receive their undergraduate degrees this year, and have applied to several graduate schools. Playing basketball has taken time away from their studies, but neither would trade his experiences with the team for the time spent in gaining those experiences.

Timely contributions

In spite of the fact that neither saw too much playing time this season, Staples has only the highest praise for both Kassie and Sahimerdan as ball-players and as people. Of Kassie he says: "He was the person on the team who always put things into the proper perspective. Whether it was humorous or serious, David

could speak on any topic. As a player, he had an excellent tournament. There are certain skills that he's limited in, but he did an admirable job of working within his limitations. When David plays defence, his mind is in total control of his body. He played just an excellent game against Laurentian."

Of Sahimerdan, Staples says: "Jeff made some great sacrifices this season. He had the ability to see himself as a player, and evaluate himself, better than any player on the team. I told him early in the season that he'd have to work on a few things, the quickness of his jump shot and his offensive rebounding, and he went out and did a tremendous amount of work. Jeff was the coach's ideal substitute; he melted right into the flow of things. The players on our bench played a vital role in our success this season, and David and Jeff were two of them."

So the picture is complete. Dave Kassie and Jeff Sahimerdan have both seen the Redmen basketball program grow to prosperity over the past five years, and in so doing, have grown as individuals along with it. Kassie's playing days at McGill are concluded now, and Sahimerdan's may be as well, but one thing is certain: Butch Staples would be more than glad to have them both back when the Redmen do it all again next season.

Records fall but McGill falls short

Daily Sports News Service

The McGill Redmen swim team placed eighth with a total of 122 points at the Canadian Intercollegiate Athletic Union swimming championships held last weekend at the Etobicoke Olympium in Toronto.

The tournament was won by the University of Waterloo with 369 points followed closely by the University of Toronto with 362.5 points.

For McGill head coach Harry Zarins, the meet was immensely competitive. Ninety-nine percent of the CIAU records fell by the wayside by the time the competition concluded on Sunday night. Although his swimmers did not place in any of the top five positions as he had hoped, Zarins was still delighted with the effort that his swimmers put in. "The fellas gave a second effort," he said. "They performed well over and above their capabilities. They were just super."

As a consolation, Zarins revealed the fact that six team records were broken over the three-day meet.

Chris Welch broke Bob Kasling's 100 Freestyle record by touching in 47.82 seconds in

the consolations. Lester Jackson placed fifth in the 200 Butterfly with a time of 1:58.20 seconds. His time smashes the McGill record of 2:02.7 set in 1972.

For Dave Brumwell, the meet gave him another chance to shatter his 200 Individual Medley record of 2:01.6 sec., set earlier this season. He came in second (1:56.0) to Geoff Brown of Toronto who beat him by 1/100th of a second.

The last two team records were registered in the relay events. The foursome of Ducharme, Smith, Jackson, and Welch placed fourth in the 400 Free Relay in 3:13.02 sec. In the 800 Free, Brumwell, Welch, Jackson, and Smith chopped 12 seconds off the previous record of 7:22.1 set in 1972. The new record time now stands at 7:10.18.

The rest of the Redmen contingent — Art Coleman, Bertrand Theriault and Andy Thomas — swam their personal best.

For the McGill women, they placed ninth in the CWIAU Nationals. Acadia University took top honours with 326 points.



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	June 18	July 17	29	\$340.	April 19
	June 18	July 31	43	\$340.	April 19
	June 18	Aug. 14	57	\$340.	April 19
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	July 2	July 17	15	\$300.	May 3
	July 2	July 31	29	\$300.	May 3
	July 2	Aug. 14	43	\$300.	May 3
	July 2	Aug. 28	57	\$300.	May 3
	July 16	July 31	15	\$300.	May 17
	July 16	Aug. 14	29	\$300.	May 17
	July 16	Aug. 28	43	\$300.	May 17
	July 16	Sept. 11	57	\$300.	May 17
	July 30	Aug. 14	15	\$300.	May 31
	July 30	Aug. 28	29	\$300.	May 31
	July 30	Sept. 11	43	\$300.	May 31
	July 30	Sept. 25	57	\$300.	May 31
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	Aug. 13	Sept. 11	29	\$300.	June 14
	Aug. 13	Sept. 25	43	\$300.	June 14
	Aug. 13	Oct. 9	57	\$300.	June 14
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	Aug. 27	Oct. 9	43	\$319.	June 28
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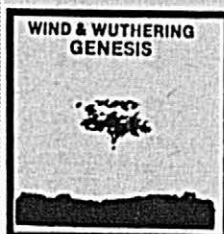
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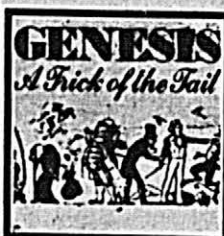
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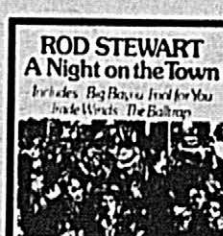
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